THE NEUME

1935

THE NEUME

1935

Published by

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for the Class of 1935

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BOSTON, MASSACHUSETTS

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Bachelor of Music, 1934

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Harmonic Research under W. S. Smith

Sinfonia

Conservatory *News*

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Research under Clifton Furness

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Σ A I

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Lynn Massachusetts

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Conservatory Club
Class Vice-President

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Master's Degree

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Organ under Carl McKinley

Ε Λ Ι
Π Κ Λ

FORD MONTGOMERY

Milledgeville Georgia

Piano under Richard Stevens

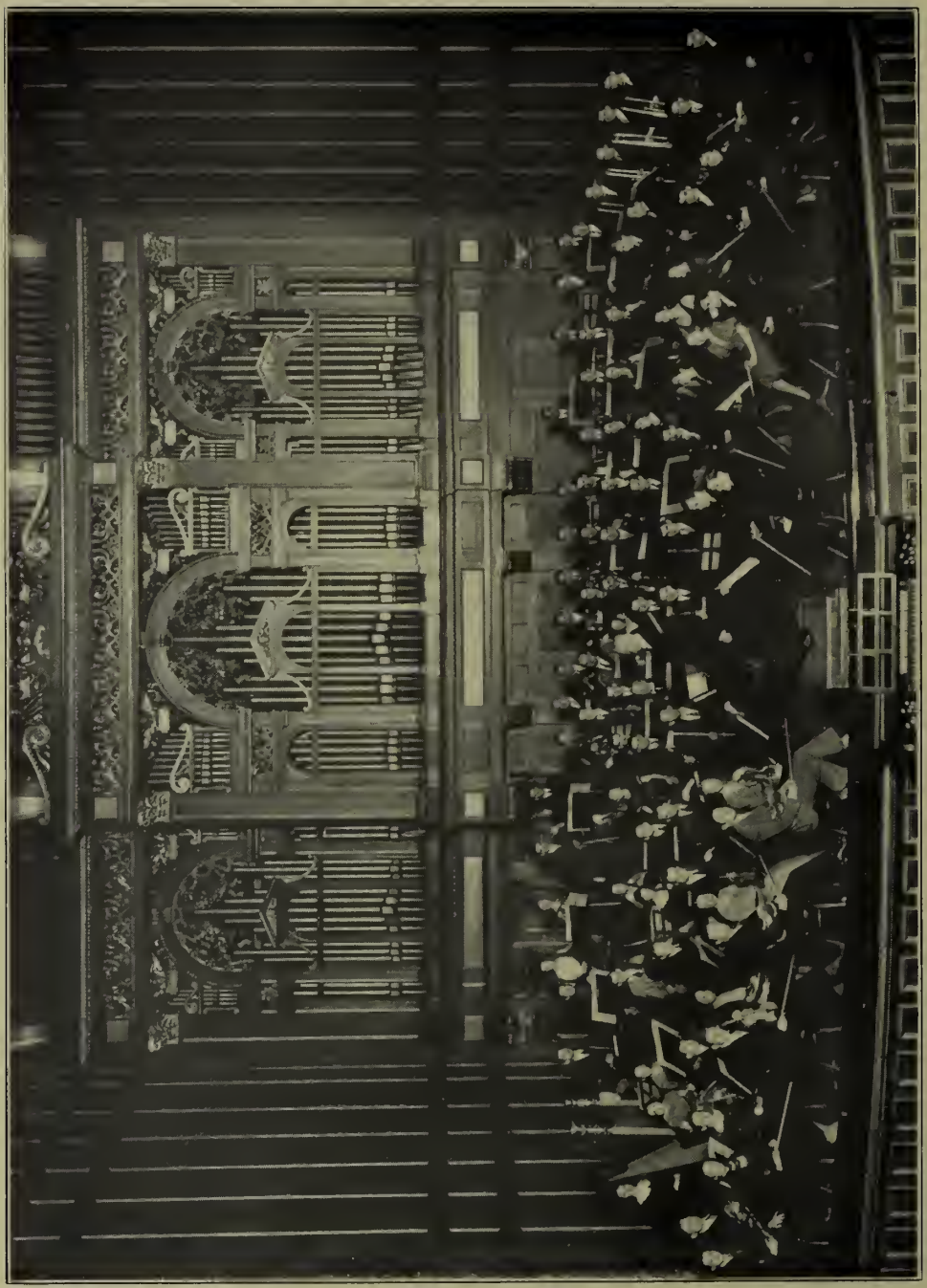
To the Graduating Class

As is well known, a grave deficiency exists in the matter of reading music. With the progress made in the United States during the last twenty-five years the time, it is presumed, cannot be distant when the necessity of studying music by the solfeggio method before attempting the study of voice or of an instrument will be held in the same estimation here as it is held in many European countries, and will be sustained by the young generation of teachers.

The word "Solfeggio" is rather an unfortunate one. To many people it carries the idea that it is something which is far removed from the useful and the practical, and that its use offers no real, substantial advantages: while, in fact, the term, as now employed, designates a set of principles and an accumulation of knowledge which is practical to a very high degree, if not absolutely indispensable to the reading and understanding of music. To attempt to learn to sing, or to play an instrument before being able to read music accurately is a gross error. The imperfect reading interposes unnecessary difficulties in the way of the student, and needlessly obstructs his course of advancement.

Teaching, doubtless, will be the lot of the majority of the graduating class. As teachers you may do much to develop this branch of instruction, in which all the knowledge acquired at the Conservatory will be put to use. Thus you will contribute a great deal to the advancement of music in this country.

CLÉMENT LENOM



CONSERVATORY ORCHESTRA

Conservatory Orchestra

1934-1935

First Violins

Renato Pacini, *Concert Master*
Genevieve Thompson
Walter Screirer
Paul Baeguss
George Millrood
Dorothy Huse
Mervin Whitcomb
Harry Van Ham
Eliot Meeker
Arthur Paiva
Mary Driver
Freiderica Chapple
Kenar Hintlian
Elisabeth Sortwell
William Douglas

Contrabasses

Max O. Kunze, *Instructor*
Stanley Hassell
John Barwicki
Margaret Alvord
Prentice S. Green
Charles Marino
Eliza Weltz

English Horn

Oscar Tourtellotte

Horns

Georg Boettcher, *Instructor*
Lowell Larsen
Leslie Rupert
Bernard Valkenier
Angelo Tsika

Tympani

Harry Gaumond

Percussion

Dowell McNeill
C. Russell Morse
Gilbert R. Boyer

Second Violins

Louis Ruggiero
Lydia Hinckley
Edna Russell
Leone Blankensrip
Andrew Cusati
Everett Collis
Elisabeth Crouse
Carl Sodersjerna
Antonio Fernandez
Dorothy Rosenberg
Lillian Hirsch
Frank Corsaro
Linnie Bennett
Lester Bresson

Flutes

Philip Kaplan
Robert McKenzie
James Pappoutsakis
(also piccolo)

Oboes

Clément Lenom, *Instructor*
Joseph Lukatsky
Mary McRae Carney
Louis Booth

Clarinets

Norman Carrol
Helen Baxter
Martin Uebel

Bass Clarinets

Albert Kizes
Martin Uebel

Trumpets

Robert McClelland
Frank Bemis
Arlene Palmer
Edmund J. Zakszewski

Trombones

Robert Harper
Melvin Peabody
Barbara Cowdrey
Stanley Hassell

Violas

Newman Goldschmidt
Sydney Abbot
Esther Chichester
Betty Wilcox
Alice Smith
Schuyler Sampson
Sally Dodge

Violoncellos

Ralph Chioini
Leigh Elder
Doris Page
Weston Brannen
Nancy Follett
Mrs. Ormond Barstow

Celesta

Dowell McNeill

Harps

Elizabeth Norcross Allen
Louise L. Came

Pianoforte

Leo Litwin

Bassoons

Boaz Piller, *Instructor*
Austin Ledwith
Clarence Helsing

Contrabassoon

Boaz Piller, *Instructor*

Tuba

Louis Carangelo

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Auditor	George Dunham

The object of this association is to perpetuate and intensify in its members their fidelity to their Alma Mater, and to bind them together in a spirit of true friendship and mutual helpfulness; to assist worthy students by the establishment of a loan fund, free scholarships and prizes; to aid in the endowment of professorships when these helps shall become practicable; to assist one another and to further the cause of true art.

Conservatory Club

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Vice-President	Aniceta Shea
Recording Secretary / *Corresponding Secretary*	Margaret Denham
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Ruth Williams	Elynor Hamilton	Betty Hull
Myrtle Bowlin	Agnes Deep	Rita Flannigan
Cynthia Caswell	Aniceta Shea	Leone Blankenship

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Secretary	Miriam Atlas
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CONSERVATORY BRASS ENSEMBLE

Dramatics

Two Scenes from "There's Always Juliet."

Starting with the second semester, Dramatic recitals are given every Friday afternoon at 2:00 in Recital Hall. These are under the direction of Clayton D. Gilbert and are staged by Norman Strauss. A small orchestra conducted by Mr. Stanley Hassell furnishes the music for the occasions.

Dramatic Recital

given by

STUDENTS OF THE DRAMATIC DEPARTMENT
CLAYTON D. GILBERT, *Director*
JORDAN HALL, DECEMBER 7 and 8, 1934

I.

An act from
"BROKEN DISHES"
A comedy by Martin Flavin
(Produced by special arrangement with Walter Baker Co. of Boston)

CHARACTERS

Mrs. Jenny Bumpsted	Verna Dynes
Elaine Bumpsted	Florence Robbins
Mabel Bumpsted	Barbara Jarvis
Myra Bumpsted	Virginia Gately
Cyrus Bumpsted	Ivard Strauss
Bill Clark	Burt Kelsey
Sam Green	Glenn Wilson
Reverend Dr. Stump	Neil Mahoney

Scene: The Bumpsted living-room

II.

"RIDERS TO THE SEA"

A tragedy in one act
by J. M. Synge

(Produced by special arrangement obtained by Walter Baker Co. of Boston)

Mr. Gilbert was the first to introduce the plays of the Irish Theatre to American audiences. "Riders to the Sea" was first produced in this country at the Colonial Theatre, Boston, under his direction.

CHARACTERS

Maurya, an old woman	Mary Nutter
Bartley, her son	Erwin Cooper
Cathleen, her daughter	Eleanor Spry
Nora, a younger daughter	Helen Wilson
Men and women of the village	

Scene: An island off the West of Ireland

III.

"DER JASAGER"

("He Who Said Yes")

An opera in two scenes after the Japanese play "Teniko"
by Kurt Weill

CHARACTERS

The Boy	Master Vincent Carroll (soloist at Trinity Church)
The Mother	Yolanda Lupachini
The Teacher	Fenton Charles
First Student	Hibbert Norton
Second Student	John Sheldon
Third Student	Charles Rollins

Chorus: Florence Carilli, Josephine Cincotta, Ruby Plummer, Virginia Riley, Eleanor Young, Angelica Carabillo, Agnes Deep, Rita Gavin, Helen Wilson, Frank Bemis, Bower Murphy, Lawrence Myers, Walter Scheirer, Sidney Abbot, Albert Hardy, Kurt Schorr, Andrew West

Scene I. A small cottage in Japan
Scene II. Among its mountains

Costumes designed from a Japanese scroll of the 10th Century by Charlotte Cushman

IV.

"FIESTA DE ALEGRIA"

A ballet in one scene
Featuring the dances of the South American Countries

A.

"La Cucaracha," Mexican dance

Boys: Sylvestro Fragello, Peter Walters, Norman Dickinson, Judson Pratt, Gilman Seaver, Carlo Di Manno

Girls: Sally Sanderson, Barbara Jarvis, Inez List, Elaine Down, Amy Duvol, Barbara Hennessey

B.

"Zortzico," Nicaraguan dance . . . . . Phyllis Sequeira

C.

"Orchids in the Moonlight," Modernistic tango

The Dancers	Burt Kelsey and Florence Robbins
The Singer	Gladys Miller
The Soloist	Dorothy Johnson

The Ensemble: Arlene Palmer, Avis Johnson, Phoebe Barstow, Madeline Kenney, Henriella Hudspeth, Mary Wold, Bertha Kline, Hilda Machin, Huckle High, Norma Cunningham

D.

"En Puntillas," España . . . . . Phyllis Sequeira

E.

"Carioca," Rhumba rhythms . . Burt Kelsey, Florence Robbins, Dorothy Johnson

Scene: Where fancy wills

Assistant in Production, Ivard Strauss

JUNIOR CLASS—1936

Kappa Gamma Psi

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Everett Dyer
Harold Chapman
Lester Bresson
James Pappoutsakis
Charles Ide
Norman Dickenson
Harry Van Ham
Paul Rothaug
Peter Walters
Wilmot Trumbull
Ednund Zakszewski
Renato Pacini
Silvio Martone
Frank Bemis
Alexander Mark
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Neil Mahoney
Ernest Williams
Robert McKenzie
Sydney Abbott
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Chaplain	Margaret Middleton
Sergeant-at-Arms	Marjorie Parker

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Angelica Carabillo
Maida Beckett
Leonice Thompson
Barbara Goward
Dorothy Drummond
Margaret Middleton
Marjorie Parker
Dorothy Blois
Nancy de Francesco
Martha Fisher
Jeannette Giguete
Maude Wamberg
Melania Kawa
Linea Osterland
Carol Wolfe
Mary Brennan
Jeanentte Astle
Attolee Macomber

Sigma Alpha Iota is the oldest national musical sorority for women. It was founded in 1903 at the University School of Music, Ann Arbor, Michigan. Lambda Chapter, established in the New England Conservatory, received its charter in June, 1915.

Sigma Alpha Iota is proud to have many of the world's greatest artistes affiliated with it, among whom are Lucrezia Bori, Myra Hess, Lily Pons, Elizabeth Rethberg, Olga Samaroff and others famous in the world of music.

Phi Mu Alpha Sinfonia

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President	Edward C. Bassett
Vice-President	Robert McClelland
Treasurer	Gardiner Brown
Secretary	Frank W. Yeaw

In 1898 there was founded at the New England Conservatory of Music an organization known as the Sinfonia Club. Incorporated in 1901 as the Phi Mu Alpha Sinfonia Fraternity of America, it has since expanded to include fifty-two chapters.

Having as its purpose the advancement of music in America, Sinfonia has striven to encourage its members to greater efforts by the awarding of scholarships and prizes. To increase the familiarity of its members with American music each chapter offers an annual concert of American compositions. In addition to this there are presented each year informal concerts of various works, and members are urged to contribute to the public concerts and recitals of the school. The fraternity also affords an opportunity for recreation by its numerous social events. There are smokers, impromptu gatherings, and dances run in collaboration with other fraternities.

Mu Phi Epsilon

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Treasurer	Ruth Austen
Recording Secretary	Elizabeth Adams
Corresponding Secretary	Eugenia Frothingham
Historian	Esther Pope
Warden	Dorothy Rodger
Chorister	Alice Fisher
Chaplain	Mrs. Emily Ellis
Alumnae Secretary	Dorothy Magill

Mu Phi Epsilon was founded in 1903 at the Metropolitan College of Music, Cincinnati, Ohio. Beta Chapter was installed in 1903 at the New England Conservatory of Music, Boston, Mass. At present, Mu Phi Epsilon includes fifty-nine active chapters and twenty-six Alumnae Clubs. It is a national honorary musical sorority, restricting its membership to those who fulfill the requirements of character, high scholastic attainment, and outstanding public performance in the musical field. The objects of the sorority are to aid in the advancement of music in America and to develop a true sisterhood with unswerving loyalty to the alma mater.

A benefit Scholarship Fund and Chapter Scholarship Funds for members in need of assistance in pursuing their musical education, are maintained with the aim of stimulating endeavor.

Alpha Chi Omega

OFFICERS

President	Elizabeth Holmes
Vice-President	Marjorie Wood
Recording Secretary	Claire Davis
Corresponding Secretary / *Treasurer*	Winifred Cressy
Lyre *Editor*	Alice Walker
Historian	Lillian Gardner
Warden	Charlotte Blair
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Gaynelle Franklin
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Mary Oliver
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Alice K. Walker
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Pi Kappa Lambda

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Vice-President	Marie Audet-Gillet
Secretary	Norine Robards
Treasurer	Homer Humphrey
Council	Floyd Dean Percy Hunt F. Morse Wemple

Pi Kappa Lambda, honorary musical society, was founded at the School of Music of Northwestern University at Evanston, Illinois, in 1919. Iota Chapter was installed at the New England Conservatory in 1928. Pi Kappa Lambda is a musical society corresponding to Phi Beta Kappa. Possession of its key is evidence of superior musicianship and accomplishment. "This society is established to provide an organization dedicated to the furtherance of musical education. Its prime object is the encouragement of eminent achievement in performance or original composition. To that end, special emphasis is placed upon the maintenance of a curriculum so designed as to insure the utmost development in the applied branches of the art."

Outstanding members of the upper fourth of the graduating class and faculty members of five years standing are eligible for membership.

Iota Chapter boasts such names in American music as George W. Chadwick, Frederick S. Converse, Arthur Foote, Wallace Goodrich, Stuart Mason, and many other distinguished faculty members and successful alumni.

Calendar

September	13	Registration for first semester opens
	20	Academic year begins
October	19	Advanced Students' Concert
	22	Orchestral Class Concert with Student Conductors
November	1	Piano recital by Elizabeth Bates Wiley
	5	Sinfonia Candlelight Concert
	8	Organ recital by Homer Humphrey
	15	Orchestral Class Concert
	19	Kappa Gamma Psi Manuscript Concert
	23	Conservatory Orchestra Concert
	29	Thanksgiving Day. Holiday
December	3	Pi Kappa Lambda Concert
	5	Sinfonia Candlelight Concert
	7-8	Dramatic Recital under the direction of Clayton Gilbert
	14	Brass Ensemble Concert
	15	Conservatory Club Concert
	17	Kappa Gamma Psi Chamber Music Concert
	17	Orchestral Class Concert
	18	Choral Class Concert
Dec. 23-Jan.	1	Christmas Vacation
January	11	Advanced Students' Concert
	14	Song recital by Beatrice Silverman
	15	First Chamber Concert
	16	Sonata recital by Einar Hansen and Jeannette Giguere
	29	Second Chamber Concert
February	6	First semester ends
	7	Second semester begins
	8	Advanced Students' Concert
	12	Third Chamber Concert
	13	Concert on Double-Keyboard Piano by Winifred Christie and George McManus
	18	Conservatory Orchestra Concert
	19	Piano recital by Verona Durick
	22	Washington's Birthday. Holiday
	25	Song recital by Elizabeth Albee Adams
	26	Fourth Chamber Concert
	28	Organ recital by Elizabeth Bradford Anderson

March	1	Dramatic recital by Elsa Evans Tashko
	8	Piano recital by Shirley Bagley
	12	Fifth Chamber Concert
	19	Piano recital by Doris Philips Green
	21	Conservatory Orchestra Concert
	22	Advanced Students' Concert
	23	Senior Tea Dance
	25	Piano recital by Peter Louis Walters
	26	Last Chamber Concert
	28	Piano recital by Esther Grosvenor Pope
	29	Piano recital by Martha Fisher
April	7-14	Spring Vacation
	16	Concert of Arthur Foote's Works by the Manuscript Club
	16	Organ recital by Dowell McNeill
	19	Holiday
	22	Brass Ensemble Concert
	23	Piano recital by Carol Lenore Wolfe
	25	Piano recital by Esther Asher
	27	"The Song of Faith" presented by the Dramatic Department under the direction of Mr. Gilbert
May	2	Piano recital by Mary Morrissey
	4	Piano recital by Harold Chapman
	6	Mason and Hamlin Competition
	7	Song recital by Mary Oliver
	8	Woodwind Ensemble Concert
	9	Organ recital by Maida Beckett
	10	Conservatory Orchestra Concert
	10	Junior-Senior Prom
	14	Orchestra Concert for High School Students
	14	Orchestral and Choral Class Concert
	30	Memorial Day. Holiday
May 31-June 5		Final examination in supplementary subjects (Seniors only) Examinations for admission to the Class of 1936
June	6-15	Final examinations of graduating class (demonstrative)
	20	Senior Class Concert
	24	Annual Meeting and Reunion of Alumni Association
	25	Commencement Day
	26	Academic year ends

Musical Keys

"It seems to me that absolute sincerity of effort, actual impossibility *not* to react to a genuine musical impulse are of great importance. I firmly believe that if one is destined to become an artist the technical means find themselves. The necessity of expression will follow the line of least resistance."

—*Fritz Kreisler*

"The student who wants beautiful effects must imagine beautiful effects. He must hear with his mind's ear and demand that his fingers produce what he hears."

—*Ignaz Friedman*

"You should *read* much music; this is most useful in sharpening the mind's ear. Never play a piece until you have thus heard it *inwardly*. For this purpose I should commend to you particularly the 320 chorals and the 'well-tempered Clavichord' of Bach."

—*Robert Schumann*

"Plenty have natural voices equal to mine, plenty have talent equal to mine, but I have worked."

—*Lillian Nordica*

"Let him concentrate his mental energy on the quality of pitch he intends to produce, and sooner or later he will find his way of expressing himself."

—*Jascha Heifetz*

"Relaxation is synonymous with good pianoforte playing."

—*Arthur Schnabel*

"All violin playing in its essence is the quest for color; its perfection, that subtle art which hides art, and which is so rarely understood."

—*Arthur Hartmann*

"In the wider sense of the word, the greatest artists are self-taught."

—*Mischa Levitzki*

(Concerning Leschetizky) "He had scant patience for incompetence of any kind, and his remarks were absolutely ruthless. To one pupil he once said in a class, 'Well, what in the world do you think you are doing? There you sit just as if you were going to lay an egg. Why don't you do something?'"

—*Benno Moiseiwitsch*

"Time and again I have known Paderewski to keep on working until three and four in the morning, often doing from fourteen to sixteen hours in a day."

—*Harold Bauer*

"One final word to students: Don't get discouraged. Every time you permit discouragement to rule, you are losing ground.

—*Ernest Schelling*

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